Synopsis

Doctor of Philosophy in Music

Exploring the Dasya Bhakti from the selected Dasa Sahityas

By

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Introduction

Worship has its roots traced back to primitive times, when early human connects with the natural forces around them such as the Sun, fire, water, mountains, trees and so on. As the time passed, these worships evolved diverse forms which marked with the evolution of Navavidhabhakti-the nine approaches towards the Supreme Almighty.

The main source of Navavidhabhakti is from Srimad Bhagavatam and the nine kinds of devotion are Sravanam, Keertanam, Smaranam, Padasevanam, Archanam, Vandanam, Dasyam, Sakhyam and Atmanivedanam. Among the Navavidhabhakti, Dasya bhakti holds significant place, which focus the servitude form of worship towards the God.

Haridasa Sahitya are sacred devotional compositions, composed by the Haridasa saints, which emphasis Dasya bhakti bhava in the lyrics. Haridasas follows Dvaita Vedanta philosophy in which they see themselves as servants of the divine, dedicating their lives for serving their master [the Supreme Almighty].

This work mainly focus on the Compositions of the haridasas - Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa.

Defining the problem

- Haridasa Sahityas are sacred poems based on Dvaita Vedanta philosophy, which holds Dasya bhakti as the core characteristic feature.
- Defining the problem is to trace out the eighteen core Dasa lakshanas from the selected Compositions of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa by detailed lyrical analysis.
- The select compositions are also musically set in Carnatic ragas and talas and musically analysed to point out the musical beauties.

Study area

The study area is based on the living time of the selected Haridasas - Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa from 14^{th} to 18^{th} century with selected three Compositions of each Composers which are taken for analysis. In total, eighteen compositions are analysed.

Objectives

Title of the Thesis: **Exploring the Dasya Bhakti from the selected Dasa Sahityas**

- To trace out the Dasa lakshanas by analysing the lyrics of the Compositions of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa
- To expose Dasya Bhakti references from select Sacred Resources
- To highlight eighteen Dasalakshanas in detail, traced out from the Compositions to benefit to the society.
- To trace out the evolution of the Bhakti element through nature worship from historic period to the modern period
- To tune and notate the selected lyrics [sahitya] of the selected composers in suitable Carnatic ragas and talas
- To highlight the musical aspects of the Compositions of selected Haridasa Composers
- To convey and propagate the compositions of selected Haridasas, to the students, musicians and people outside Karnataka.

Scope of the Study

- The study is based on Compositions [Haridasa Sahitya] composed by Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa
- The main scope of the study is to bring out the Dasya Bhakti essence in the compositions of the select six Composers.
- The purpose of the study is to emphasize the Dasalakshanas from the selected compositions of the six Composers.
- The study also aims to tune and notate select Compositions of the select Haridasas.
- Except Purandaradasa , the compositions of the other composers are unfamiliar to the people outside Karnataka. The study endeavours to raise awareness of Haridasa Sahitya composed by these composers to the people outside Karnataka through the performance and lectures of these Compositions

Thesis Statement

The selected Compositions of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa, and Vijayadasa are notated, tuned, propagated and analyzed on the basis of lyrical as well as musical aspects.

Resources

Primary Sources

- Meeting with the subject experts specialised in Haridasa Sahitya
- Attending sessions and classes from Gurus in the field

- Observing lecture demonstrations and programs of experts in the field connected with the topic uploaded in YouTube and watching live programs

Secondary Sources

- Books and references connected with the topic
- Articles and other Thesis works from Shodhganga and libraries

Methodology

Title of the Thesis **-Exploring the Dasya Bhakti from the selected Dasa Sahityas**

Types of Research methods adopted under this title are:

Historical Context

- Tracing the evolution of nature worship from primitive period
- Referring the evolution of Navavidhabhakti from Srimad Bhagavatam
- Finding the references of Dasya Bhakti from Sacred Resources

Biographical Research

- Describing the life sketch of Sripadaraja, Vyasaraja. Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa, detailing their way of living by following Dvaita Vedanta
- Explaining the contributions and works of the mentioned six Composers

Observational method

- Identifying the Dasya Bhakti qualities through religious talks of experts
- Retrieving eighteen core Dasalakshanas from the selected Dasa Sahitya Compositions

Analytical framework

- Analysing the Dasya Bhakti essence incorporated in the lyrics of selected compositions of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa ,Kanakadasa ,Vijayadasa
- Analysing the lyrics of the compositions and notating it to the suitable Carnatic ragas and talas
- Analysing the selected Compositions musically, to trace out the Dhatu -Matu beauties of the Compositions.

Chapters

The Thesis is divided into five chapters **excluding Introduction and Conclusion**

Chapter 1: **Modes of Bhakti from select Sacred Resources**

Chapter 2: **Uniqueness and Essence of Dasya Bhakti**

Chapter 3: **Life History of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa**

Chapter 4: **Bringing out the Dasalakshanas [Characteristic Features of a Dasa], from the Compositions of selected six Dasakutas**

Chapter 5: **Dhatu-Matu [Music and Lyrics] Analysis of Selected Compositions of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa**

Introduction in general is given at the starting of the work. The description on each chapter has been given below:

Chapter 1: Modes of Bhakti from select Sacred Resources

Since the main theme of the study is Dasya Bhakti, it is essential to trace the origin and evolution of worship which started from nature worship. The first chapter details the nature worship prevailed in different periods, including the evolution of Navavidhabhakti.

1.1 Describes the nature worship [Sun,Water,Fire,Mountains ,Trees] prevailed in Ancient period [earliest time up to the 6th century AD]

1.2 Worship in Medieval period [6th century to 18th century AD]

1.3 Worship in Modern period [18th century to the present period]

1.4 Evolution of Navavidhabhakti -nine kinds of devotion towards the Supreme Almighty.

Chapter 2: Uniqueness and essence of Dasya Bhakti

The second chapter details the uniqueness and servitude mode of Dasya Bhakti and the core connection of Dasyam with the Haridasa Sahitya - Verses and Compositions by Haridasa saints.

2.1 Detailed the definition and servitude mode of approach of Dasya Bhakti is explained

- Highlighted and Illustrated Core thoughts of a Dasa, who follows Dasya Bhakti with two main examples from sacred texts. References of Dasya Bhakti followed by ardent devotees like Lord Hanuman and also Appar [Moovar Tevaram] has been detailed

- The chapter highlights the incorporation of other seven bhaktis within the seventh form -Dasya bhakti , highlighting its significance and prominence as a dominant and inclusive form of devotion

2.2 Explained the perspectives on Dasya Bhakti by Selected Acharyas- Vedavyasa,Narada and Madhvacharya

- Described about Madvacharya and his Dvaita Vedanta teachings
- Correlated Dasya bhakti through Dvaita Vedanta

2.3 Comprehended the soul of Dasya Bhakti through Haridasa Sahitya- the literature of Dasa Saints

- Defined the prominent role of Haridasas,as the core composers of Haridasa Sahitya.
- References of Haridasas are given

Chapter 3: Life History of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa

This chapter details the elaborated life sketch of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa.

3.1 Sripadaraja

- Described the birth, childhood and education of Sripadaraja and the way he chose the path of becoming a Vyasakuta. Detailed highlights of his works and contributions are given as well.Detailed about Sripadaraja as the follower of Madvacharya's Dvaita Philosophy and as a pioneer of Haridasa Sahitya

3.2 Vyasaraja

- Elaborated on the life sketch of Vyasaraja including birth, childhood miracles, education and the situations of his life which paved way for becoming a Vyasakuta. Listed the main works and contributions of Vyasaraja and about his relationship with Sripadaraja as his Guru

3.3 Vadiraja

- Explained Vadiraja's personal details like birth, childhood , education and his association with his Guru Vyasaraja. Summarised the important works and contributions of Vadiraja to Haridasa Sahitya
- Showcased the way of simple living with limited desires in life through the life journey of Vadiraja

3.4 Purandaradasa

- Detailed the life history of Purandaradasa as a disciple of Vyasaraja and Outlined major contributions of Purandaradasa to Haridasa Sahitya and Carnatic Music.
- Described the unique life story of Purandaradasa who sacrificed his wealth and material life and submitted his life to the God.

3.5 Kanakadasa

- Explained the life story of Kanakadasa from his birth, childhood and Education. His transformation of life to a Dasakuta after a lot of struggles is explained as a teaching lesson .
- Highlighted the role of Kanakadasa as the disciple of Purandaradasa and his unique contributions to Haridasa Sahitya are listed out.

3.6 Vijayadasa

- Elaborated the birth, childhood and education of Vijayadasa and his life as a disciple of Purandaradasa.
- Elucidated the list of Vijayadasa's other works and contributions are given

Chapter 4: Bringing out the Dasyatva [characteristic features of a Dasa], from the Compositions of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa

This chapter is a detailed analysis of the Compositions of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa to bring out the core Dasalakshanas depicted in the lyrics.

4.1 Sripadaraja

- Analysed three Haridasa Compositions of **Sripadaraja** and meaning of each Composition are given as a gist and the elaborated concept of Pallavi and Charanas' are explained further.
- Description of the total concept out of the lyrics is given as Scholar's insight.
- Different palettes of dasya bhava traced out from selected lines are noted and the core concept Dasalakshana of the composition is pointed as the final finding

4.2 Vyasaraja

- Studied three Haridasa Compositions of **Vyasaraja** and meaning of each Composition are given as a gist.
- Detailed concept of Pallavi and Charanas' are given as a follow up.
- Explanation of Dasya concept portrayed through the lyrics is given as Scholar's insight.

- Noted the different shades of Dasya bhava traced out from selected lines and the core concept Dasalakshana of the composition is pointed as the final finding

4.3 Vadiraja

- Analysed three Haridasa Compositions of **Vadiraja** and meaning of each Composition are given as a gist and the elaborated concept of Pallavi and Charanas' are explained further.
- Description of the total concept out of the lyrics is given as Scholar's insight.
- Different palettes of dasya bhava traced out from selected lines are noted and the core concept Dasalakshana of the composition is pointed as the final finding

4.4 Purandaradasa

- Studied three Haridasa Compositions of **Purandaradasa** and meaning of each Composition are given as a gist.
- Detailed concept of Pallavi and Charanas' are given as a follow up.
- Explanation of Dasya concept portrayed through the lyrics is given as Scholar's insight.
- Noted the different shades of Dasya bhava traced out from selected lines and the core concept Dasalakshana of the composition is pointed as the final finding

4.5 Kanakadasa

- Analysed three Haridasa Compositions of Kanakadasa and meaning of each Composition are given as a gist and the elaborated concept of Pallavi and Charanas' are explained further.
- Description of the total concept out of the lyrics is given as Scholar's insight.
- Different palettes of dasya bhava traced out from selected lines are noted and the core concept Dasalakshana of the composition is pointed as the final finding

4.6 Vijayadasa

- Studied three Haridasa Compositions of Vijayadasa and meaning of each Composition are given as a gist.
- Detailed concept of Pallavi and Charanas' are given as a follow up.
- Explanation of Dasya concept portrayed through the lyrics is given as Scholar's insight.
- Noted the different shades of Dasya bhava traced out from selected lines and the core concept Dasalakshana of the composition is pointed as the final finding

Chapter 5: Dhatu-Matu [Swara and Lyrics] analysis of selected Compositions of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa

The fifth chapter analyses selected six compositions, which bring out significance of the Dhatu-Matu [Swara and Sahitya] of the selected Compositions. The Composition, its Raga,Tala along with the analysed musical aspects are given below

- *'Narayana ninna'* -Kanada raga -Adi tala- **Analysed gamakas based on Panchadasa gamakas**
- *'Haridasara Sanghake'* - Brindavana Saranga raga-Khanda Chappu tala- **Analysed gamakas based on Dasavidha Gamakas**
- *'Ninna Dasara Dasa*' -Dvijavanti raga- Khanda chappu tala- **Identified the Vishesha Prayogas**
- *'Irabeku Haridasara'* -Bahudari raga -Adi tala-**The significant beauty of Sangatis and also Bhavapoorva aspect has been traced out.**
- *'Dasa dasaramaneya'* - Hindola raga -Rupaka tala-Pointed out the Prasa beauties
- *'Dasara bhagya vido'*-Sreeraga raga and Adi tala-Highlighted the Svarakshara beauties

Conclusion

Sripadaraja is the founder of Haridasa Sahitya, and his notable successors as a lineage are figured as Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa.

The factors identified by the scholar from the chapters are given below:

- The first chapter described the different facets of worship prevailed in various periods with the tracing of the evolution of Navavidhabhakti. Reference traced out for the worship of nature deities like Sun, Water and fire, Mountains and trees, from the sacred texts.
- The second chapter focusses the uniqueness and essence of Dasya bhakti through various examples from sacred texts of Hinduism. Dasya Bhakti is drawn out as the significant bhakti, as all the other seven bhaktis can be incorporated within Dasya Bhakti, except Atmanivedanam. The evolution of Haridasa Sahitya with Dasya bhakti theme is identified
- Through the third chapter the life sketch of Sripadaraja, Vyasaraja, Vadiraja, Purandaradasa, Kanakadasa and Vijayadasa are traced along with their main

contributions, highlighting their high qualities like egoless, non-greediness, self-control over emotions,

- The fourth chapter traced out eighteen core Dasalakshhanas depicted in the select compositions of the selected composers, which is beneficial to the Society.
- The fifth chapter analysed the Dhatu-Matu aspects to show up the musical beauties of the compositions, which lend more beauty and support to bring out the core Dasya bhava depicted within it.

Research Findings

Eighteen Composition list and the eighteen core Dasa lakshanas [Characteristic features of a Dasa] traced out from each of the composition, along with its meanings are given below. Social relevance of each finding is given in the thesis.

Sripadaraja

1. *'Idanaadaru'* **-'Dhrida nishchayam' -Firm determination**
2. *'Narayana ninna Nambite'* **-'Margadarshane Vishvasaha'-Trust on tutelage**
3. *'Haribhaguta'* -**'Pratibaddhata'-Commitment**

Vyasaraja

4. *'Haridasara sangake'* **-'Sraddha'-Faith or Trust**
5. *'Neenegati'* **- 'Bhakti'-Devotion**
6. *'Sangavaagali Sadhu'* **-'Sujana Sangati'-Association with good people**

Vadiraja

7. *'Ninna Dasara Dasa'* **-'Pashchathapa'-Remorse/Regret**
8. **'***Aarigaro Krishna'* **- 'Margabodha'-Realisation of own path**
9. **'***Dasothama neene'* **-'Vashya'-Submissive**

Purandaradasa

10. *'Irabeku Haridasara'* **-'Vyavasthit jeevan shaili'-Systematic living**
11. *'Dasana Maadiko'* **-'Ichcha/Anurakti'-Passion**

12. *'Dayamado Ranga'*-**'Prarthana'-Prayer**

Kanakadasa

13. *'Dasa Dasaramaneya'*- **'Seva'-Selfless Service**

14. *'Dasanagabeku'*-**'Nirveda'-Detachment from worldly Pleasures**

15. *'Bandanaagi Bagila*' -**'Dharma'-Responsibility**

Vijayadasa

16. *'Dasara Bhagya Vido'*-**'Atmasamyamana'-Self control**

17. *'Dasa Dasara Dasyava kodo*' -**'Dasatva'-Servitude**

18. *'Dasare Purandaradasara'*-**'Gurujnanajyoti'-Guidance light from Guru**

Other Findings

- The way of life of Haridasas, exposes Dasyatvam.
- Haridasas through their singing in open spaces, guided and inspired the common people
- The lyrics of the selected Compositions of Haridasas portrayed Dasyatvam through various aspects of Dvaita Vedanta
- Sripadaraja clearly conveys the Dvaita Vedanta philosophy through his life, as a Vyasakuta and also the same as a composer as well.
- The Compositions of Vyasaraja showcases the transcendental feel of liberation experienced by a Dasa.
- Vadiraja Compositions are deeply rooted with the Dasalakshanas and portrays the apt life style of a Haridasa
- Purandaradasa's life itself exemplifies the strong lesson of detachments and servitude.
- Kanakadasa Compositions portrays 'Dasara Dasara dasa' concept as the main feature
- Vijayadasa Compositions focus on the theme of devotee's bhakti to God and virakti to material pleasures
- Dasya Bhakti is traced out from Srimad Bhagavatam as the seventh mode of devotion in Navavidhabhakti.
- Dasyam symbolizes the basic nature of Bhakti, which support and enhance all other seven types of Bhakti, included in Navavidhabhakti

- Lord Anjaneya and Appar [one among the Tevaram Moovar], are the two revered figures who stands as unique examples of Dasya bhaktas from the ancient period
- Dvaita Vedanta, the base of Haridasa Sahitya has been traced out from Madvacharya Philosophy.
- Arupadai Veedu-Six abodes of Lord Muruga, has persisted from ancient to the present time, exemplifies the connection of mountains with worship, validating the quote 'Kunrirukkumidamellam Kumaran'
- In Thiruthonda tohai,the references of Dasya Bhakti has been mentioned by Sundara Moorthy Nayanar.
- Sage Narada mentions Dasya Bhakti in NaradabhaktiSutra in Sutra 66
- The Dasya bhava in the compositions is enhanced multiple times, when performed in appropriate ragas and talas. Music speaks the theme.
- The spiritual significance of the selected compositions influence on people's devotional practices in daily life and societal values.
- Selected Haridasa Compositions are tuned and notated in suitable Carnatic ragas and talas, to reach the audience
- Notated compositions enable musicians to perform and promote Haridasa Compositions
- Evidences from sacred resources for the nature worship, prevailed in different periods highlights the devotion existed from early time.

Nature worship-Reference findings-Sun

- History period [after invention of writing-Up to 6th Century]--Adityahridaya slokam from Yudha Kandam-[6th,27th,31st]
- Early Medieval period [6th century to 13th century AD]-Addanki Stone Inscription, Andra Pradesh [9th century]
- Medieval period [13th century to 18th century AD]- Konark temple ,Odissa [13th Century]
- Modern period [18th century to the present period]-Sun deity worshipped on Makar Sankranti every Year

Nature worship-Reference findings- Water

- History period [after invention of writing-Up to 6th Century]-- Hymn from Rigveda on Water Worship[10.9.1]
- Worship in early Medieval period [6th century to 13th century AD]-Temple Pond-Padmatheertham in Sri Padmanabha Swamy temple [8th century]
- Worship in Medieval period [13th century to 18th century AD]-Tribakeshwar temple connected with the Godavari river
- Worship in Modern period [18th century to the present period]- Holy River Ganga

Nature worship-Reference findings- Agni

- History period [after invention of writing-Up to 6th Century]-Hymn from Rigveda on Agni worship[1.1.1 and 1.1.5]
- Worship in early Medieval period [6th century to 13th century AD]-Agni statue at the mandapam of Agnipureeshwar temple [10th century]
- Worship in Medieval period [13th century to 18th century AD]-The Parsi fire temple at Mumbai constructed in 17th century
- Worship in Modern period [18th century to the present period]-Agni is worshipped or revered in all the Hindu religious rituals

Limitation of the study

The lyrical analysis of Dasalakshanas is confined to eighteen Compositions and the musical analysis is limited to selected compositions only, which is not covering the entire collection of the Compositions of mentioned six Composers.

Scope for further study

- Dasa lakshanas in the Compositions of other Haridasas can be explored
- Other Compositions composed by the selected six Haridasas can be analysed on lyrical basis
- The comparative study on Dasya Bhakti influence in Haridasa Sahityas and selected Carnatic composer's compositions can be studied.
- Haridasa Sahityas can be composed and notated in Carnatic ragas, which can be studied in detail for musical analysis

Publications

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